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Edited by S. H. LOVETT, F.R.A.M.

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Royal Academy of Music, York Gate, Marylebone Road,
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Distribution of Prizes

by Miss Eva Turner, F.R.A.M.

Proceedings opened with a spirited performance of John Ireland's *Phantasy Trio* in A minor by Rosemary Wright, Ralph Holmes and Bernard Vocadlo. There followed three *Mörke Lieder* of Wolf sung by Jean Allister with Enid Hook at the piano and, in conclusion, a most diverting Suite for two clarinets (unaccompanied) by Alan Frank, very skilfully played by Jocelyn Wardrop Moore and Thomas Kelly.

The Principal then read his Annual Report :

Principal's Report

We are delighted to welcome today a most distinguished ex-student and Fellow of the Academy, Miss Eva Turner, who has kindly consented to come and present the prizes this afternoon. We are fortunate that this date falls in the short period she usually spends in England during the summer, when free from her duties as Professor of Singing in the Faculty of Music in Oklahoma University.

For the benefit of the young singers who do not know the details of Miss Turner's brilliant career as well as some of the older amongst us, I must tell you—for your encouragement—that when she left the Academy she joined the *chorus* of the Carl Rosa Company. It was not long before she was undertaking the leading soprano rôles and it was later in Italy that she rose to international fame in such parts as *Turandot* and *Aida*; thereafter singing in most of the great opera houses in Europe, bringing prestige to English music and adding lustre to the Academy.

I always hope that this annual review of events does not sound too much like a catalogue. Some of the information is well-known to those who teach and study in the Academy, but I feel that there is a vast number of ex-students in all parts of the world who are interested in being kept up to date with Academy affairs through the medium of the *R.A.M. Magazine*, which carries this Report.

There have been changes in the composition of the Governing Bodies and I have to announce with regret the resignation of the Earl of Athlone, who has been a Vice-President of the Academy since 1937.

Sir Sidney Clive has resigned from the Committee of Management, on which he has served since 1936 (for many years in the capacity of Chairman), and we owe him much gratitude for his interest in our work. Fortunately his services and advice continue to be available to us as a Director and Vice-President.

Mr. J. C. Thomson has felt compelled through pressure of other important Committee work in the educational field to resign from the Committee of Management, which he joined in 1949. We shall miss him as a valuable link with Local Education Authorities, particularly as we have day-to-day dealings with these bodies all over the country.

I am pleased to be able to tell you that Lord Hillingdon has accepted an invitation to become a Director, and that Sir Denis Truscott has agreed to join the Committee of Management.

Amongst our Honorary Officers we have lost the services of Mr. Scott Stevenson as Consultant Laryngologist. We are most grateful for all the kind help he has given to many students over a period of years. Mr. Myles Formby, consultant laryngologist at University College Hospital, has accepted an invitation to succeed Mr. Scott Stevenson, and we feel fortunate in securing his services.

There have been some changes in the Professorial Staff since my last report to you.

I have to record with great sorrow the death of Mr. Forbes Milne, who for 23 years has served the Academy as a Professor in Aural Training. He had been much concerned previously with Public School and University music and it was always a great comfort to feel that his special knowledge and his wise judgment in general educational matters were so readily available.

A word now about retirements. Mr. Claude Pollard has a

wonderful record of service to the Academy extending over 50 years. His skill as a teacher and his exuberant and vital personality will be greatly missed, and I feel we should record our special gratitude for such long and valued service and a sincere wish that the steady improvement in his health may continue.

Mr. Laurence Holmes, to our great loss, has decided to return to Canada to resume his pre-war connections there. While greatly regretting the loss of his valuable services, our good wishes for the future accompany him.

Miss Elsie Nye (a professor for 33 years), Dr. Harold Rhodes and Miss Barbara Rawling have resigned on account of ill health. We thank them for their past services and give them our best wishes for recovery.

To Mademoiselle Bertrand, who leaves us after 31 years' service in charge of the fencing class, I should like to express our warmest thanks and our good wishes. We have all greatly admired her enthusiasm and exceptional vitality.

There have been two new appointments. I am pleased to be able to tell you that Mr. Eric Green (distinguished ex-student and well-known artist) has accepted an invitation to become a Professor of Singing, and that Mr. Malcolm Macdonald, who has kindly undertaken a considerable amount of deputy work recently, has accepted an invitation to join the staff as a Harmony Professor. We offer them both a warm welcome.

During the year the distinction of Hon. Fellow of the Royal Academy of Music has been conferred upon Major-General Bond and Mr. Graham Wallace, Chairman and Hon. Treasurer respectively of the Committee of Management. We offer our congratulations and our grateful thanks to them and to the members of our two Governing Bodies for their services to the Academy.

It gives me great pleasure also to congratulate the newly appointed Fellows and Associates, who in their various spheres in the musical profession have brought credit to the Academy.

The Academic year has been notable for some particularly interesting musical events, and I give them chronologically.

Last winter we carried out a second exchange of programmes with *lauréats* from Liège Conservatoire. We have no single word equivalent to *lauréats* in our own language, but it implies a student who has achieved high distinction in the institution and who has just embarked on a professional career. Among our team we were able to send three ex-students who had just previously won post-graduate awards.

On December 1 we honoured the memory of Arnold Bax in an Orchestral Concert devoted entirely to his works.

In February we entertained about 100 representatives of the other three Royal Academies (Art, Dramatic Art and Dancing) with a performance of *Trial by Jury*.

On June 8, during the period when France and Great Britain were exchanging felicitations on the occasion of the 50th anniversary of the Entente Cordiale, the First Orchestra under Clarence Raybould performed an interesting programme of works by French composers. The French Ambassador honoured us with his presence, and among a distinguished audience were several members of the French Embassy staff and members of the Franco-British Council. The suggestion of this concert originally came from Lord Bessborough, one of our Directors, who is Chairman of the Franco-British Council. Although the time available for rehearsal was short, Mr. Raybould achieved a fine performance which won considerable praise and appreciation from our visitors. I was informed yesterday that the University of Wales has conferred on him the honorary degree of D.Mus. I know you will all be very delighted to hear this and will join with me in congratulating him most warmly.

Among numerous chamber concerts and recitals during the year, one which stands out memorably included performances of Walton's *String Quartet in A Minor*, prepared under Mr. Withers'

direction, and the intricate *Concerto for Two Pianos and Percussion* by Bartók.

Finally we have within the last few days completed four performances of *Falstaff* of which the descriptive word 'brilliant' may justifiably be used. We are mainly indebted, as usual, to the direction of Mr. Foggin and Mrs. Pattison for this high standard of production, but I feel I must particularly express appreciation of the feat of Mr. Terence Lovett, who took over the conductorship of this difficult score at very short notice from Mr. Foggin, who to his great regret was unfortunately incapacitated owing to an accident to his arm. The orchestral playing was highly finished.

Now I'm going to speak for a minute or two about prizes and special awards.

All the students sitting behind me have won *something*, but quite a number of them are pleasantly unaware of what is in store for them. Throughout the year a large number of prizes are competed for and the results made known immediately after the competition. But in addition there is a number of scholarship awards, prizes and gifts for which I have the privilege of nominating recipients and these are at this very moment a secret. The great majority of these at present unknown awards will be announced when Miss Turner comes to the platform to distribute them; meanwhile a list of them is being posted on the noticeboard so that winners can make certain after this ceremony that they have been given the correct one.

There are however a few awards which carry special prestige and I now speak of them.

The *Dove Prize*, most coveted award for a present student, goes to Ralph Holmes, violinist, who has distinguished himself most exceptionally during his studentship, both as soloist and chamber music player. He is also the first winner of the *Marjorie Hayward Prize* founded last year in her memory by her husband Mr. Lempfert. It is awarded to the violinist who gives the best performance in the "Recital Division" examination.

The *Elsie Owen Prize* is awarded to John Streets, pianist, for general excellence not only as a pianist, but also for his artistic accompanying on countless occasions and his invaluable work in the Opera Class.

The *Peter Latham Gift* of £50 for the encouragement of Music Scholarship goes to Edward Garden for a thesis on Balakirev. This gift was made for the first time last year. This year there has been a bigger entry and a gratifying standard in the quality of the theses presented.

I have noted also with pleasure the improved quality of the essays in connection with the *Moir Carnegie Prize*, which is awarded annually for the best account of the Review Week lectures.

The *R.A.M. Fellowship* I have awarded to Ralph Holmes (violin) to enable him after completion of his National Service to have the best opportunity of preparing himself for a successful concert career.

The *Tobias Matthay Fellowship* for pianists is awarded to Rosemary Wright, who passed the Recital Division last year.

The *Suggia Scholarship* is awarded to Bernard Voadlo who passed the Recital Division this year.

We have also achieved some successes in open competitions outside the Academy for valuable post-graduate scholarships.

Two out of the three *Boise Scholarships* this year (for study or travel abroad) have been won by ex-students of the Academy. They are Sheila Wells (piano) and Norman Tattersall (baritone).

The *Mendelssohn Scholarship*, also for study or travel abroad, has been won by Francis Burt. I have been looking at the Academy Honours Board containing the names of many ex-Academy winners from Arthur Sullivan (the first holder) onwards and I find that we have not had a winner since 1938. Our warm congratulations go to Francis Burt.

In the Speech and Drama Department students have succeeded in distinguishing themselves in an important B.B.C. Competition

organised by the Drama Department of the B.B.C. Edward Kelsey was placed first and gets as his reward a six months engagement in the B.B.C. Repertory Company. Janet Lloyd was awarded a prize of £25, and a group of students were highly commended in a difficult team exercise. Altogether a most commendable corporate achievement.

I should like at this stage to refer also to the highly successful performances, under Mr. Crump's direction, of *Twelfth Night*, which took place in March, and to the very high level of acting in the *Howard de Walden Prize* competition so favourably spoken of by the Adjudicator.

To all these prize winners that I have mentioned and those who have won Post-graduate awards we offer our congratulations and good wishes for further success in their careers.

Each year I have the pleasure of reporting to you a number of gifts and bequests that come to the Academy during the year.

We are particularly honoured this year in having received a gracious gift from H.M. The Queen of 97 volumes of Handel's choral and orchestral works, formerly in the Buckingham Palace Library, and now placed in a special case in the R.A.M. Club Room.

Lady Jessie Wood has made a generous offer to present a portrait of Sir Henry Wood painted by Frank Salisbury, a bust by Donald Gilbert and a number of Sir Henry's oil paintings. I think it is generally known that he was a fine painter as well as a great musician. We are proud and grateful to receive into the Academy these permanent memorials of an ex-student and Fellow who gave so much to the Academy in his training of the First Orchestra for 20 years, and who has done more than probably any other single musician for the welfare and development of music in this country during the last 50 years.

We have received a valuable Amati violin, given by a donor who insists on remaining anonymous. She wishes the instrument to be known as the "St. Cecilia Amati".

Mr. Ernest Read has generously given a capital sum to found an annual prize of £5 5s. to be called the *Ernest Read Prize for Conducting*. This is to commemorate 30 years in charge of the Conductors' Course and it will certainly keep us in mind of our great debt to him. The first award has been made this year.

The funds for the *John Solomon Prize* for wind instrument playing have now run out and we are most grateful for the generous proposal by Mr. Gareth Morris to provide the money for the prize this year so that the competition may not lapse.

There are three bequests to announce. Under the Will of the late Edith Mary Lee we receive a sum of £4,000 free of any conditions.

Under the Will of Miss Florence Michael we shall receive funds to provide a full-fee scholarship in alternate years for a contralto singer and a cellist.

And finally, under the Will of the late Mr. W. H. J. Manson of Sydney, Australia we have received the truly munificent legacy of about £32,000. The provisions of the Will stipulate that the income (more than £1,000 p.a.) should (and here I quote from the Will) "be used to assist such poor and deserving students of musical composition as are studying or have studied at the R.A.M., and who, in the opinion of the Principal for the time being, show or have shown exceptional talent." The bequest is in memory of his son, Willie Manson, who was a pupil of Harry Farjeon, and a sub-professor of Harmony and Composition. He was killed in the 1914-18 war. It will be a little while before all the business of winding up the estate will be concluded. In the meantime the most careful thought will be given to the way in which this income can be most beneficially used.

To all those who by their gifts and bequests have remembered us with such generosity we are profoundly grateful.

And now I conclude, wishing all the students who are leaving us a successful career in the profession. They know that we will do all we can to help them on.

To those students who are returning I wish a successful and healthful holiday, and to all—professors and all staff—who make their contribution to the spiritual, and cultural and physical welfare of this great school I express my sincere gratitude.

Miss Eva Turner addressed the students in terms of friendly intimacy which won all hearts. Taking up a stance from which those on the platform could hear her as well as those in the body of the hall, she reviewed some of her own experience as an R.A.M. student, stressing the value she put upon the comprehensiveness of the training she received. In addition to what we know as musicianship the aspiring student needed to acquire qualities of concentration, application, courage, and a striving towards the ideal.

After telling us something of her work as Professor of Singing in Oklahoma University Miss Turner concluded :

“Going out into the world, we must ever go forward and try to bring to fruition our professors’ efforts for us. You know, I am on both sides of the fence—I have been an artist (I hope I may still call myself an artist) and I am also a professor; and I realise all that the professor puts out in desire that his students shall be furnished with all that is possible as they go forth. And now may I say God speed you all.”

Major-General Bond, Chairman of the Committee of Management, in proposing a Vote of Thanks to Miss Eva Turner, said that she would be remembered not only as a great artist—one of the greatest of our time—but also because with it she showed just those qualities of warm-hearted friendship for all those around her and particularly for those struggling to climb the ladder of fame. “We are particularly fortunate; it is a great honour that Miss Turner has come here to day and I ask you to register a very warm Vote of Thanks to her.”

The audience responded with acclamation and the National Anthem followed.

Concerts

ORCHESTRAL CONCERT—June 8, conducted by MR. CLARENCE RAYBOULD. To mark the Jubilee of the *Entente Cordiale* the programme consisted entirely of music by French Composers : “Alborada del gracioso” *Ravel*; Air (Manon) *Massenet* (John Boulter); Ballade for Piano and Orchestra, *Fauré* (Maureen Thomas); Nocturnes, *Debussy*; Poème for Violin and Orchestra, *Chausson* (Cathleen O’Carroll); Overture, “Carnival remain” *Berlioz*.

The Concert was attended by HIS EXCELLENCY THE FRENCH AMBASSADOR and representatives from the French Embassy and Anglo-French organisations.

His Excellency was received by Mr. H. S. Goodhart-Rendel, (Vice-President), Lord Bessborough, Major-General R. L. Bond, (Chairman), and Sir Reginald Thatcher (Principal).

CHAMBER CONCERT—June 17. Quintet in B minor for Clarinet, Two Violins, Viola and Cello, *Brahms* (Jocelyn Wardrop-Moore, Lucy Gwilt, Sylvia Whillock, Patricia Nae-smyth, Ravena Ramsell); Quartet in G minor, *Mozart* (Rosemary Wright, John Tunnell, Peter Sermon, Bernard Voadlo).

CHAMBER CONCERT—June 28. Quartet in A minor for Two Violins, Viola and Cello, *William Walton* (Ralph Holmes, Linda Garratt, Alexander Taylor, Gwenda Milbourn); Sonata for Two Pianos and Percussion, *Bartók* (Susan Bradshaw, John Streets, Margaret Ann Cunningham, Patricia Brady).

SECOND ORCHESTRA—July 16. Conducted by MR. MAURICE MILES and members of the Conductors’ Class, John Searchfield, Margaret Ann Cunningham, Clive Muncaster, Choo Hoey, Malcolm Davies, James Sargent, David Bateman. Overture “Russlan and Ludmilla” *Glinka*; “Dream Children” *Elgar*; Concerto in B flat for Organ and Orchestra, *Handel* (Edward

Garden); Introduction, Act III "Mastersingers" *Wagner*; Scherzo, "Midsummer night's dream" *Mendelssohn*; Air, "If God be for us" *Handel* (Mary Hugill); Entracte "Rosamunde" Schubert; Farandole, Suite II "L'Arlésienne" *Bizet*; Concerto in E minor (1st movt.) for Viola and Orchestra, *Elgar*, *arr. Tertis* (Alexander Taylor); "New World" Symphony (1st movt.) *Dvorák*.

The Opera Class

(July 15, 16, 19 and 20)

by Julius Harrison

Once again after an interval of many years the small Rehearsal Theatre resounded with the joyous music of Verdi's *Falstaff*. But the earlier performances in 1925 and 1926 were given at the Scala Theatre; for in those days the R.A.M. "cashed in" luckily on the splendid scenery and costumes lent by the British National Opera Company—scenery and costumes long since gone heaven knows where.

But since necessity is the mother of invention (especially in days when everything costs so much) heads had later to be put together to devise ways and means for continuing the high traditions established by the Opera Class of those times without going to the prohibitive expenditure incurred through productions outside the Academy itself. And so in more recent years it has proved a wise policy not only to rehearse, but also to *perform* the annual operas within the building. Successfully? Of that there can be no doubt, for it is nothing short of amazing to see and hear what is possible in that small theatre with its limited stage area and that thrice-blessed boon of a sunken orchestra.

How would it all look, I wondered before the performance? Would the stage create any semblance of depth? Would Herne's Oak be symbolized through an acorn painted Picasso-wise on the backcloth? Would the Merry Wives uncomfortably jostle Ford

and his abettors in the garden scene and so render stupider the amusingly stupid stage convention of people pretending myopically not to see each other even at the distance of a few yards? Not a bit of it! The scenery was so well designed in regard to the requirements of the plot and the limitations of the stage that all illusions like these were immediately acceptable. In short the production was such that its very nearness to the audience gave it an intimate character not always possible in larger theatres. The inconsequent chatter of the women; the lyric loveliness of Nanetta's and Fenton's scenes—with (on July 19) a perfectly sustained top A flat from Nanetta, while Fenton, in a melting moment, kissed her hand; Ford's rage; the up-to-no-good plottings of those two rascally turncoats—incidentally, a red nose would have suited Pistol better than Bardolph, for Pistol's music has more vinous braggadocio in it; the sheer beauty of the moonlit ballet music, with (again) Nanetta's voice soaring above the wondrous orchestration; the vocal and histrionic excellence of Mistress Ford; and, finally, a most promising fat knight with a richly corpulent voice coupled to a somewhat decorous manner that made him only a mildly naughty exploiter of the Windsor ladies—all were admirable points in this production.

Both on the stage and in the orchestra the whole show was quite a triumph of organisation and technical excellence. Everyone present will, I feel sure, share my opinion that *Falstaff* is the ideal opera for students. In the music and stage action it has all those qualities that keep an Opera Class alive and alert. Humour there is in plenty; beauty stealing upon the ear suddenly and magically; there are many characters vividly contrasted which (with a double cast) provide opportunities for a large number of students; and—perhaps most important of all—there are few dramatic strains and stresses of the Wagnerian kind liable to impair the quality of a voice before it is set. *Falstaff* is the ideal opera of youth, composed by a young man of 80. Would that Verdi were still alive to witness how students can be as young as he felt when he wrote it and they perform it.

Great credit is due to Dorothy Pattison for her ingenious and

imaginative production of the opera, and to Terence Lovett for his authoritative conducting, even at the short notice imposed on him through the unfortunate arm injury Myers Foggin suffered just prior to the production.

Since comparisons between a cast seen and heard and one neither seen nor heard are not possible, no mention of those taking part in the performance on July 19 can rightly be made by name here. All contributed to the fine performances.

The final fugue *Jesting is man's vocation* rounded everything off with *éclat*, vividly recalling memories of 29 years ago when an earlier generation of hilarious young singers did their best in the Windsor Forest scene to steer other Jack Falstaffs back into the paths of rectitude. I hope to be present at a further revival of the opera in 1983 when I may be able to judge that young man Verdi's music from the point of view of a nonagenarian.

The R.A.M. in Savoy Opera

by Graham Davis

(Editor, "The Gilbert and Sullivan Journal.")

Those familiar with Academy history and aware of the comprehensive nature of its curriculum, covering every branch of musical activity, will feel no surprise in meeting so many names of its ex-students in Leslie Baily's monumental and interesting *The Gilbert and Sullivan Book*. Sullivan's life, at R.A.M. and elsewhere, is fully recorded and we read much of his interpreters—some of whom created their parts—Courtice Pounds, Darrell Fancourt, Jessie Bond, Bertha Lewis, Amy Augarde, Jessie Rose and many others graduating from R.A.M.

Darrell Fancourt holds high and enduring fame in Savoyard history. He gained an Ada Lewis Scholarship at the R.A.M. in 1908, was a pupil of Morelli, Randegger and Lierhammer and also studied in Germany under other distinguished teachers. His vocal and other gifts might have gained for Fancourt high renown in the

world's operatic capitals. Nevertheless, onwards from 1920, he chose the career of actor-singer in the operas he came to love; a choice that may have denied him wider fame and reward. It was not in acting and singing* alone that Fancourt excelled in these operas. He realised what is essential to the true interpretation of the very individual—and very English—art that is Savoy Opera. Superficially the parts he played may seem serious operatic rôles. But are they? Fancourt knew that they were conceived as part of a whimsical and humorous whole. Some have said that his playing never varied. When, some twenty years later, he re-recorded one of his rôles, every inflexion seemed the same. But he was consistent mainly in always giving a fine performance. A stern self-critic, he ever strove towards perfection. Often he talked to me of this with the humility of one who acknowledged a solemn duty.

Fancourt was created an O.B.E. in the Coronation Honours. He planned to retire on August 1, 1953. Although his old mastery remained, the last weeks were dogged by ill health, and his final appearance was on July 27, 1953. He died on August 29, exactly thirty-three days after his last performance in the works he loved, and served so well for as many years.

* "The acting must come first; it is the all-important consideration," he told me.

Honours List

C.V.O.—Lieut-Col. F. Vivian Dunn.

O.B.E.—Cedric Thorpe Danie, Ruth Railton.

Births

HAMMERTON—On June 11, to Barbara (*née* Broome) wife of Ian Hammerton, a son—Michael John.

FOGGIN—On June 16, at Middlesex Hospital, to Lotte (*née* Breitmeyer), wife of Myers Foggin, a son—Peter Myers.

Marriages

NELTHROPP—LAVER—On March 6, at St. Mary's, Ladywell, Kathleen Alice Nelthropp to Cyril John Laver.

SCOTT—THORNELY—On April 5, at Holy Trinity, Brompton, Jennifer Scott, L.R.A.M., to Michael Thornely.

BROWN—CLEMES—On April 24, Doreen North Brown to John Willis Clemen.

DAVIES—DAVIES—On June 3, at St. James's, High Wych, Herts., Mary Davies of Sawbridgeworth, Herts. to Michael Owain Davies of Gerrards Cross, Bucks.

STUART-SCOTT—WHITTAKER—On June 19 at Hitchin, Sheila Stuart-Scott to Harold Whittaker.

In Memoriam

James Frederick Keel, F.R.A.M.

Frederick Keel, who died at his home at Betersden on August 9, was born in 1871 and began his musical career as solo-boy in Wells Cathedral. He entered the R.A.M. in 1895, studying under Fred Walker and afterwards at Milan under Blasco and at Munich under Gura. He made his Queen's Hall debut in 1898.

He was professor of singing at R.A.M. 1914-1941, was elected Fellow 1922 and became a lecturer and examiner. He was a member of the Committee of Management from 1924, was Honorary Secretary of the R.A.M. Club 1926-7 and President in 1932.

He is widely remembered for his arrangements of *Elizabethan Love Songs*, his settings of Masfield's *Salt Water Ballads* and other famed poems. His work in the field of folk song was also extensive.

Mr. Eric Grant writes :

It was on a voyage to South Africa, the first of several made in his company, that I came to know and admire Fred Keel.

He was the ideal companion; he loved conversation and delighted in a witty story or a neat limerick; he liked good food, good wine and a good cigar, and tasted these gifts of the gods with

economy as well as relish. He was erudite, but wore his knowledge lightly and never paraded it.

I can't recollect that I ever heard him say anything malicious about anybody : but he could reserve a caustic remark for a wind-bag who aired his views too vocally. " Nice to know everything," he would mutter aside. He hadn't many aversions, but " bounce " he couldn't abide.

He loved, as a musician should, beautiful sounds, but not least the play of sounds in poetry. This love of words explains how he came to make his arrangements of Elizabethan Lute-songs. He first was entranced by the verse of the songs in F. T. Bullen's anthology, and had to discover for himself the music to which they were mated. This entailed visits to the British Museum Library, translation of lute-tablature, the acquisition of a lute, and learning to play it.

Later editors have sometimes gone out of their way to belittle these arrangements. It is true that Keel was not entirely faithful to the text of the lute-part, which indeed is often apt to look sketchy, but he never tampered with the vocal line. Marcus Thomson allows me to say that long afterwards Keel acknowledged that he was wrong in allowing himself occasionally to " fill up " the harmony. But it must never be forgotten that Keel was a pioneer in this field, and that these volumes were to countless young people, myself among them, their first introduction to the delights of the English Lutenists.

One rarely heard Keel talking about himself, but things slipped out at times. I think I did once hear a hint of pride in his voice : that was when he told me he had played at inside-left for his County Soccer team, and had scored a goal against, if you please, the *Corinthians*, in their hey-day . . . that was a side of him that I hadn't imagined.

He would sometimes talk about his experiences as a Civil Prisoner of War in Ruhleben, and always managed to remember the funny things, not the beastly ones. But in 1936 in Johannesburg I met by chance a man who had also been in Ruhleben, and it was left to

him to tell me how selflessly Fred spent his time there in musical service for others, and how greatly beloved he was.

We remember in photographs, and when I think of Fred, I am meeting him late one night on Cape Town Station, he being due to arrive from somewhere up-country; and as I wait by the barrier, seething with Cape Coloureds, Malays and Asiatics of every possible sort and hue, there slowly comes along the platform a bit of England, a tall, upright figure, Homburg hat, dark-grey Aquascutum, hold-all, travelling-rug, invariable umbrella, Frederick Keel.

It is pleasant to know that his retirement was a happy one. His wife was his perfect counterpart and he delighted in his garden. From it Mrs. Keel gave my wife a sprig of rosemary which is now grown into a sturdy bush. "That's for remembrance," and Frederick Keel will indeed be remembered by very many old Academy friends with the greatest affection.

Sydney Robjohns, F.R.A.M.

Mr. Wilton Cole writes :

In the death of Sydney Robjohns at the age of 76 the Royal Academy of Music has lost not only a distinguished Professor and artist, but an essentially kindly-natured man.

He was a student at the Royal Academy of Music for three years (1901-1904), where he studied the violin under Emile Sauret. This, of course, was in the old building in Tenterden Street, just off Hanover Square, close to Oxford Circus. I think it was two or three houses run into one. It certainly had an entrance hall, and a fairly imposing circular staircase leading up to the Concert Hall, but the class-rooms were not at all imposing, and were approached by a regular rabbit warren of rickety stairways and passages. But we students were very happy there, and loved it very much. After leaving the Royal Academy of Music he took part in concerts, both as a soloist, and in Chamber music, an experience which must have helped him considerably when he became a teacher.

He was made a Professor at the Royal Academy of Music in

1929, maintaining a high standard in his students for nearly twenty years, when he retired owing to ill-health.

He was created a Fellow in 1935, and in 1947 was elected President of the R.A.M. Club, a position which he filled with distinction and whole-hearted devotion. He also published books on Violin Technique and musical interpretation.

I cannot claim to have been a very old acquaintance, but during the years in which I was privileged to enjoy his friendship I was always aware of his innate beauty of character, which expressed itself in the quiet smile with which he would greet you, and in the gentle tones of his voice. I have no doubt that he was often strict with his students, but I am sure that he was never harsh or unkind. I feel I am fortunate to have known him.

Trevor Williams, a former pupil, writes :

I first met Sydney Robjohns when I was about twelve years old and began to study with him in the Junior School at the Academy. My shyness was soon dispelled and as time went on I appreciated to the full his quiet strength of character and the kindly warmth of his personality.

In his teaching he insisted on meticulous attention to detail—his patience was boundless. Those calm and sure methods were my great need at that time. He made his pupils aware of the true significance of their studies and helped us all to form our ideals. His fund of anecdotes about great artists showed us that talent and achievement were not the only reasons for their eminence; words such as humility, integrity and conscientiousness came to life; we discovered the things most valuable in life as in music.

"Robbie" was a very active man and what illness meant to him can only be judged by those who knew how much he loved his work. During six years while unable to move unaided the only complaint I heard him utter was that he so longed to play again. To the end he remembered details about his students of over twenty years ago; each of us still had a share in his interest.

Mr. Robjohns will live in the memory of all who knew him. Men of qualities such as his are rarely to be found.

Geoffrey Robbins, A.R.A.M.

Mr. Patrick Piggott writes :

The many friends of Geoffrey Robbins will have been very deeply grieved by the news of his sudden death on August 29. Although he had not been entirely well during July and August, there had been no reason to suspect that anything was seriously wrong with his health. The severe shock of his death to those who were close to him must be intensified by the fact that it was preceded by no alteration in the gaiety and youthfulness of manner and appearance, which were so characteristic of his personality.

Geoffrey Robbins' career as a student at the Royal Academy of Music was of outstanding brilliance, and the list of his prizes and awards for composition and piano playing must be unsurpassed, or even unequalled. He enrolled as a student in 1928, and two years later he won the *Sir Michael Costa Scholarship*, which he held until 1934. He became *Potter Exhibitioner* in 1936, but left the Academy during the same year in order to undertake a course at a Theological College. During his eight years as an Academy student he gained many important distinctions, among which were the coveted *Macfarren* and *Lucas Medals*. He was appointed a sub-professor in 1933, and was elected Associate in 1942.

After leaving the Academy Geoffrey Robbins was for a long time deflected from a purely musical career by his wish to enter the Church, but eventually he realised that his artistic gifts could not be subordinated, and that he must be whole-heartedly a professional musician. Subsequently he joined the music staff of Bryanston School and proved himself to be a very successful teacher, but despite his pedagogic gifts and his fluent and sensitive piano playing, he thought of himself (and we think of him) essentially as a composer.

His compositions are very numerous and invariably of polished workmanship, rich texture, and considerable melodic and harmonic charm and originality. His larger works remain at present in manuscript, but recently a very interesting and delightful group of pieces for various wind instruments with piano has been pub-

lished in London and Paris, and it is to be hoped that these will lead the way for the posthumous publication of his many other works—particularly his several beautiful Cantatas, and his fine orchestral and chamber music.

His friends will find consolation in doing all they can to spread a knowledge of his work. His tragically early death robs them at once of a sincere and warm-hearted friend, a delightful companion, and a charming and outstandingly gifted artist.

Blanche Violet Sherrard, A.R.A.M.

1873—1954

Miss Sherrard, who died on May 27, entered the R.A.M. in 1892 and studied under Fritz Hartvigson, Frederick Davenport and H. R. Evers. She was a gifted pianist and an inspiring teacher to her pupils over very many years. In 1907 at a concert she gave in Surbiton she played two concertos with the British Symphony Orchestra under Hamilton Harty. In recognition of her long continued service to music she was elected Associate in 1920.

David Evans, A.R.A.M.

July 31

Mr. Evans, who died in Aberystwyth Hospital at the age of 84 had been a public singer from very early youth to the end of his long life.

He entered the R.A.M. in 1901 and studied under Ffranco Davies, gaining the *Betjemann Gold Medal* for opera in 1906. The fine reputation he gained was by no means confined to Wales for he toured right through America, appeared at the Promenade Concerts, was associated with Ben Davies in *Messiah* at the Albert Hall under Sir Frederick Bridge and at Queen's Hall in the *St. Matthew Passion* with Frederick Ralow. He preserved his voice to the very end; his last song (by Sullivan) was to his fellow-patients in hospital.

We are indebted for information to Mr. Evans's oldest musical friend and fellow-student, Gladys E. Davies.

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

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Percy Heming

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Alterations to List of Members

Town Members

Bevan, Bowles, Flat 4, 32 Prince Albert Road, St. John's Wood, N.W.8 (*change*).
Carne, Gerald, 179 Oatlands Drive, Weybridge, Surrey (*change*).
Clifford-Smith, Dr. Ronald H., 7 Kingswood Avenue, Bromley, Kent (*change*).
Cummings, Henry, 64 Hardinge Road, Kensal Rise, N.W.10 (*insert*).
Dalrymple, Alison, Flat 8, 12 Northwick Terrace, St. John's Wood, N.W.8 (*change*).
Davies, Michael O., 56 Ovedale Road, Enfield, Middx.
Harte, Ruth (Mrs. Vivian Langrish), 30 Elsworth Road, N.W.3 (*change*).
Hughes, Mrs. Basil (Norah Blaney), 3 Kara Lodge, Newton Grove, W.4 (*change*).
Kentsbeer, Gillian J., 11 Arbuthnot Lane, Bexley, Kent (*insert*).
Laver, Mrs. C. J. (Kathleen A. Nelthropp) 22 Bargery Road, S.E.6 (*insert*).
McLean, Virginia M., 5 Strathray Gardens, N.W.3 (*change*).
Sterling-Hill, Armored (Mrs. Vernon Wykes), 19 Shepherds Way, Rickmansworth, Herts (*change*).
Stocker, Constance, 44 Golders Gardens, Golders Green, N.W.11.
Whyte, John B., Abbey Court Hotel, 15 Netherhall Gardens, Hampstead, N.W.3. (*change*)

Country Members

Bennett, Mrs. Esther M., 18a Lemsford Road, St. Albans, Herts (*change*).
Reiche, Mrs. G., 7 Musters Road, West Bridgford, Nottingham (*change*).
Dunn, Lt.-Col. F. V., c.v.o., Royal Marines School of Music, Deal, Kent (*change*).
Pirie, Miss Mairie, c/o R.S.A.M., St. George's Place, Glasgow, C.2 (*change*).
Pollard, Claude, "Woodberry," Valley Road, Rickmansworth, Herts (*change*).
Gray, Miss Isabel, "Woodberry," Valley Road, Rickmansworth, Herts (*change*).
Napier, The Hon. Mrs. R. J., c/o Engineers Branch, H.Q. Northag, B.A.O.R.1 (*change*).
Shaw, Miss Deirdre, Newlyn, Shiplake-on-Thames, Oxon (*insert*).

Clemes, Mrs. Doreen, 29 Stapenhill Road, Burton-on-Trent, Staffs (*change*).

Snape, Mrs. B. G., 46 Redwoods Way East, Letchworth, Herts (*change*).

Ainslie, Mrs. R., "Silverleys," Broxbourne, Herts (*change*).

Easdale, Mrs. Susan, "Aymestry," Blue House Lane, Limpsfield, Surrey (*insert*).

Connell, Mrs. D. C. C., Conbie Lynn, Pitlochry, Perth (*change*).
Redfern, Miss M. G., Waverley Mount, 22a Cavendish Crescent North, The Park, Nottingham (*change*).

Rust, John F., Tonbridge School, Tonbridge, Kent (*change*).

Osborne, Neville, St. George's C.E. Secondary School, Meadow Road, Gravesend (*insert*).

Tyler, Mrs. C. S., 64 Hengistbury Rd., Southbourne-on-Sea, Hants (*change*).

Thornely, Mrs. G. M. C. (Jennifer Scott), School House, Sedburgh, Yorkshire.

Overseas Members

Alhadeff, Nissim J., No. 1 Pascal Avenue, Salisbury, S. Rhodesia (*insert*).

Holmes, Laurence, c/o Conservatoire of Music, Toronto, Canada (*insert*).

Williams, Dorothy B., 3 East Avenue, Swallowfield, Cross Roads P.O., Jamaica, B.W.I. (*insert*).

R.A.M. Club Annual Dinner

THE ANNUAL DINNER of the Club took place at the Connaught Rooms on June 23. 187 were present, comprising members, their guests, and distinguished guests of the Academy who were graciously received by the President and Mrs. Heming.

Lord and Lady Hillingdon, The Principal and Lady Thatcher, Sir John and Lady Barbirolli, Major-General and Mrs. R. L. Bond, Mr. and Mrs. Hugh Fitch, Dr. Reginald Hilton, Professor Edna Purdie, Sir Denis and Lady Truscott, Mr. and Mrs. W. Graham Wallace, Mr. L. Gurney Parrott, Mr. and Mrs. Stanley Creber, Mrs. E. Rawlins, Myles Formby, The Dean of St. Paul's and Mrs. Matthews, Sir Ernest and Lady Bullock, Mr. Hugo Anson, Dr. and Mrs. Greenhouse Allt, Mr. Frederick R. Cox, Dame Adeline Genée-Isitt, Mr. and Mrs. L. H. Macklin, Mr. and Mrs. Maurice Johnstone, Mr. and Mrs. George Baker, Dr. and Mrs. John Brown, Miss Harriet Cohen, Mr. and Mrs. Denis Brearley, Athene Seyler, Nicholas Hannen, Sir Michael and Lady Balcon, Mrs. B. J. Dale, Mr. and Mrs. A. Phillips Hill, Lady Jessie Wood, Mr. and Mrs. Frank Thistleton, Mrs. E. Tillett, Mrs. M. Carnegie, Mr. and Mrs. Bernard Shore, Dame Ninette De Valois, Brigadier H. A. F. and Mrs. Crewdson, Capt. Evelyn

Broadwood, Mr. and Mrs. Percy Heming, Mr. and Mrs. Guy Jonson, Mr. and Mrs. Archibald Waite, Mr. and Mrs. York Bowen, Mr. Alec Robertson, Mr. and Mrs. Charles Proctor, Mr. Myers Foggini, Mr. and Mrs. Frank Howes.

Two departures from immediate-past occasions were the addition of the Toast to the Sister Arts and the elimination of an entertainment.

Following the Loyal Toast and the Toast to the President of the Royal Academy of Music, H.R.H. the Duchess of Gloucester, MR. ALEC ROBERTSON (who referred to himself as "a country cousin") in a witty speech proposed the toast to the Sister Arts. Miss Athene Seyler, whose reply was so greatly enhanced by her beautiful and poised delivery, revealing indeed the essence of her art, made reference to her connection with the R.A.D.A. and its share in "the Royal work," ending on the note that the members of her profession "know the joys of working together in teamwork."

SIR JOHN BARBIROLLI then proposed the toast of the Royal Academy of Music and the R.A.M. Club. After expressing his diffidence in speaking upon the virtues and vicissitudes of the Academy and his regrets that his connections with the Club were so fleeting, he proceeded to speak in terms of warmth and praise concerning the President, Mr. Percy Heming.

Sir John mentioned his association with Percy Heming before his "migration from the Gallery to the Orchestral Pit" and further proceeded to eulogize upon the many operatic rôles which he played with such distinction. In conclusion Sir John referred to Percy Heming's unique versatility and his fine sense of humour being "a compound of Rabelais and the Restoration"!

In replying, MR. HEMING, who was obviously moved by the many felicitous references to himself, drew a sharp distinction between conditions prevailing during his early days of singing and as they exist today. He pointed out the dangers that can arise from too much state and financial aid which, in his opinion, tends to produce mediocrity in an artist. He finished on a challenging note to the artists of today to find a solution to these problems.

MR. WILLIAM ALWYN then proposed the toast of the Guests in which, very adroitly, he referred in turn to many of the distinguished company at the top table.

DAME NINETTE DE VALOIS replied in her characteristically fluent and charming manner. She made reference to her art as being "the youngest of all and which would not have lasted long without the indispensable aid of the Prince Charming—'music'"; she added, to be more topical, "music and dancing could be looked upon as the Siamese twins!" Before closing she paid tribute to

Diaghileff in whose Company she had been privileged to work in her early years of dancing.

After an interval during which members and their guests circulated for further conversation, a pleasant evening terminated shortly after 11 p.m.

G.J.

Notes about Members and Others

ARNOLD FULTON's Presidential Address, given at the thirty-second Annual Conference of the South African Music Teachers' Society, is printed in full in the June issue of *The S.A. Music Teacher*. A group illustration shows portraits of Mr. Fulton and Miss Nora Clarke. This magazine, which includes also an article on Rudiments by Professor Westrup, is evidence to us of the healthy state of music teaching in the Union.

DR. WILLIAM COLE's programme with People's Palace Choral Society for the coming season is announced to include *Sleepers, Wake, St. Matthew Passion* and *Messiah*. Dyson's *Canterbury Pilgrims* is also in rehearsal.

DR. PAUL STEINITZ is resuming his Bach Cantata rehearsals at St. Bartholomew's on occasional Sunday afternoons. More singers and players are wanted.

TERENCE LOVETT announces a series of concerts (four on Sundays, two on weekdays) by Leyton Municipal Choral and Orchestral Society. The first is on October 24 at 7.30. More amateur players, especially cellos and bassoons, are needed, also tenors and basses for the choir.

ERNEST READ's Queenswood Summer Course was more than ever successful this year. He was helped by Aylmer Buesst, Maurice Miles, Dr. Thiman and others.

ALEC ROBERTSON takes part in University of London Extension Course on "The Art of Musical Criticism" which began in the Music Library, Senate House on October 12. His subject is *The Gramophone*.

NOEL HALE conducted the Bournemouth Student Orchestra for the last time during July Music Review Period. It is regrettable that such work as he has done there for 25 years should cease.

HEATHER CROOK was recently awarded the *Mary Layton Organ Exhibition* given by the Royal College of Organists to a woman organist gaining the A.R.C.O. It is tenable for one year.

JOYCE LAMBETH with the Arundel Music Society which she

conducts gave last season performances of Brahms's *Requiem*, *The Messiah*, Stanford's *Songs of the Fleet* and Coleridge Taylor's *Hiawatha* (pt. I).

BRIAN GOODWIN sends news from Pietermaritzburg of his musical activities throughout Natal. These include recitals at schools and churches, lecturing, teaching and concerto work with the local Philharmonic Orchestra. He expected the performance of Handel's *F major Concerto* (the first there) to be broadcast.

LIONEL DAKERS has been appointed organist and choirmaster of Ripon Cathedral in succession to Dr. C. H. Moody.

ADAM CARSE has been awarded the prize of fifty guineas offered by the B.B.C. for the best Ceremonial March for brass band. There were 116 entries.

ALAN BUSH has been elected Chairman of "Composers' Concourse" for 1953/54, and has read a paper to the Concourse on *Problems of Musical Theory*. During recent months his *Nottingham Symphony* has been performed at Bournemouth (Charles Groves), the String Quartet Op. 4 at Halle (Ludwig Schuster Quartet), and the *Three English Song Preludes* for organ on the Third Programme (C. H. Trevor). His *Piano Concerto* with baritone solo and male voice choir in the finale was given at the Northern Polytechnic, Holloway, by Margaret Kitchin, John Hargreaves (baritone) and the Modern Symphony Orchestra under Arthur Dennington. During August Mr. Bush lectured at the music summer schools at Attingham and Dartington, and was Director of Studies at the Workers' Music Association summer school at Wortley Hall, Sheffield.

JEAN TUCKNOTT broadcast in Home Service on August 12. Her programme included Haydn's *B minor Sonata* and a Debussy group.

NORMAN DEMUTH's incidental music for Henry IV (Part One) and *All's well that ends well* was broadcast in the BBC Third Programme productions of those plays.

He has accepted invitations to write articles for the *Musical Quarterly* (New York), the *Journal of C.D.M.I.* (Paris) and *Diapason* (Angers). His monthly contributions to *Le Conservatoire* (Paris) on musical events in England are being continued and he contributes news of interest to the series *Les Nouvelles Musicales* for the French Radio. His *Rumination* and *Two Piano Pieces* were played by Mme Françoise Petit at the Franco-Britannique Club, Paris, on June 19.

KEITH JEWELL conducted in August two concerts in the City Hall, Cape Town. First Haydn's *Creation* with newly-formed Cape Town Choral Society and second orchestral with Denis Matthews in Bach and Beethoven Concertos.

PAUL ENGEL conducted Littlehampton Philharmonic in an orchestral concert on August 7 which celebrated their tenth birthday. Ronald Smith was concerto soloist (Tchaikovsky I) and the programme included two items by Eric Coates, the Society's President.

LESLIE PALMER returned to England from Southern Rhodesia in September. He now intends to combine recital work with a period of Art Study at the West of England College of Art, Bristol.

PRIAULX RAINIER sends us a lengthy list of performances and broadcasts of her works as widely diffused as Paris, Aldeburgh, Lincoln Cathedral, Dartington, Lausanne, St. Ives, New York, Boston, Santiago, Illinois and other festivals.

LENNOX BERKELEY's opera *Nelson* was produced at Sadler's Wells on September 22. The performance was broadcast in Home Service. Lady Churchill and the American and Austrian Ambassadors were present and later entertained at the Savoy to honour the cast and composer. Mr. Percy Heming, in a letter to the *Daily Telegraph* opines that "British Opera, the Cinderella of the arts, is at last put on the social level of her glamorous sisters, ballet, films and the theatre!"

CHRISTOPHER REGAN conducted the Spring concert of Kendal Choral Society which included Elgar's *Music Makers* and Brahms's *Song of Destiny*. Lesley Wood was soloist.

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OBITUARY—BARONESS DE BUSH (Pauline Joran), who died on August 13 in London at the age of 83, was an American-born opera singer of the '90s. She sang at Covent Garden with Melba, Calvé and Jean de Reszke and retired at the age of 29 on her marriage to Baron de Bush.

HANCOX—On August 23, Percy J. Hancox, B.MUS., A.R.A.M.

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It is regretted that an article by Mr. Guy Jonson on a recent Canadian Festival Tour is unavoidably held over. (Ed.)

New Publications

- | | |
|---|-----------------|
| Sonata for Violin and Piano (Augener) | Dorothy Howell |
| "Procession" for Full Orch. and Organ (Novello) | Bliss |
| There is no rose Carol S.A.T.B. unacc. (Novello) | John Joubert |
| Symphony in B minor for Organ (Novello) | Alec Rowley |
| Nine Carols arr. for S.S.A. and S.S.A.A. (O.U.P.) | Herbert Murrill |

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

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